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THE DECORATOR AND FURNISHER.

THE MODERN HOUSE—ITS DECORATION AND FURNITURE.—X.



FIG. 53.—MANTEL IN BOUDOIR.

THE BOUDOIR.

BY A. SANDIER.

Translated from the *Revue Illustrée*.

IF the drawing-room is the place of official reception, so to speak, where all visitors are mixed up in the same indifferent way, the boudoir, on the contrary, is only opened for intimates. It is almost a sanctuary where all the furnishing and decoration should keep in view and put in relief that the one that lived there was sovereign.

It is evident that the colors, the forms and the genius of the decoration will vary with each lady, and that we will admit that it is very difficult, consequently, to design a boudoir without knowing whom it is for.

"I like a boudoir narrow like a streak of day," says Demoustier. It is in short the secret retreat reserved and perfumed, where the elegant and charming lady takes delight, the coquettish ornate nook, with a semi-mysterious aspect, shut to the profane, with its quietude propitious to confidences and private talks; such, in a word, as the eighteenth century created it.

Far from us, nevertheless, is the idea of resuscitating the boudoir of the last century in the modern house. The imitations of ancient art, successful as they seem, infallibly present some defective points, and never arrive at a perfect restoration. These reproductions, studied as much as may be, always have some anachronism, of which the most striking is our presence in the midst of the things so in discord with our manners and customs.

We must try to give to the decoration of the room which forms the subject of this chapter, a modern allurements, and to impress on it the contemporary seal, considering that above

all in making a comfortable and luxurious interior it must be of its time. Let us then leave to painting and the theatre the care of reviving the past, and not delay ourselves with these posthumous creations, interesting certainly for history or curiosity, but offering, from a modern point of view, only absolutely insufficient resources for the satisfaction of new tastes and wants.

In our house the boudoir is in the first story above the drawing-room, between the principal chambers; the window opens on a balcony, which during summer may be covered with an awning, and transformed into a greenhouse in winter. Its square form is shown on the plan Fig. 54. At the right on entering is the mantel-piece with two seats fastened to the wood-work; at the left a divan, also fastened. In the middle we will place a table, a stand, some low stuffed chairs and two ottomans.

The decoration will be light and elegant. The wood-work sycamore, relieved with bands of gold; the hangings of gray satin embroidered with little gold flowers, and covered at the upper portion with old gold lambrequins, in which the border terminates with a delicate lace work in spangled and scintillating passementerie.

Let us enter more into details by describing the illustrations. Fig. 57 shows the chimney-piece, of which the head piece of the chapter gives the detail; it is decorated with dragon flies, beetles and grasshoppers. Above, on the frame of the mirror which surmounts it, we see a clock and two carved figures, personifying the mirror and fan. On each side are seats fastened to the wall and the small columns which support the ceiling. At the left we have drawn a secretary, of which the door drops, forming a writing tablet, and is decorated with garlands surrounding medallions in enamel. We see on the walls the traces of the flowerets, and also the arrangement of the lambrequins and the passementerie.

The door of entrance similarly decorated with enamel medallions, as found in the adjoining side, Fig. 58, where we have placed also the table and a stool.

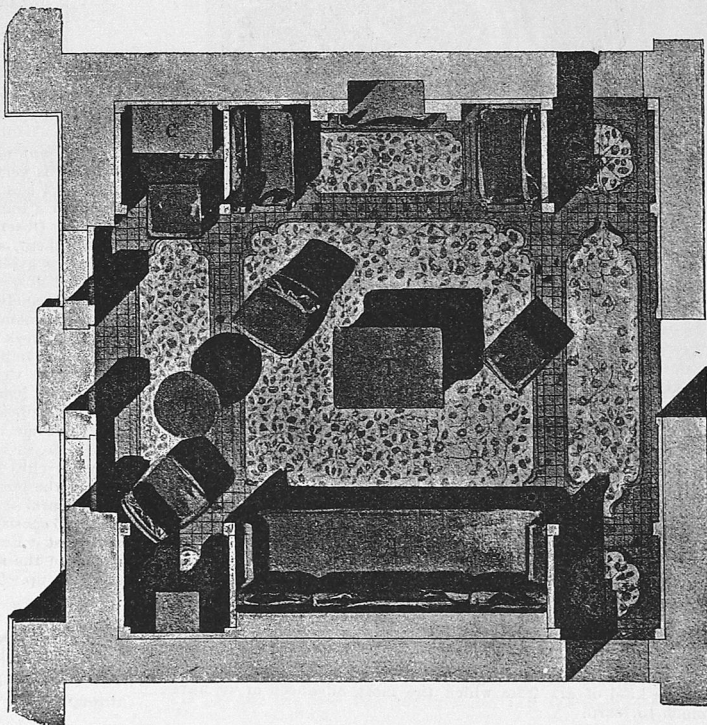


FIG. 54.—PLAN OF BOUDOIR.

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The third side, Fig. 56, shows the divan between the two other small columns. The divan has over it a large etagère, the door of which is also decorated with enamel disposed unsymmetrically and with a series of shelves, niches and drawers intended for pet articles, those thousand nothings, which are worth treasures, and those worthless trifles which have a price in our eyes. At the left we find the chamber door, and at the right a place for a marble or a bronze.

For the medallions, in place of allegorical figures, we ask from the enameler objects of more immediate or intimate interest, portraits of children, for instance.

In Fig. 56 we have shown the window. It will be noticed that it has not a special hanging; it is the same as the wall, and opens to allow the light to enter: it is the same for the two portieres which conceal the entrances to the chambers—these harmonize with the wall hangings.

This arrangement will give the room a closed and discreet appearance, which it would not have were the openings more marked.

and passementerie, emphasized here and with brilliant glass pieces.

The carpet is the indispensable complement of the boudoir; it adds to the silent charm of the room by its softness and color, and by stifling in its threads the noise of feet or chairs. We have designed a fragment of it after a theory which we will develop in these lines.

In theory and as much as possible, the carpet should be specially made for the room it covers, for its tones and designs serving as background for the furniture, have in view bringing out the colors and setting off the shapes. There are, nevertheless, certain general conditions which it is impossible to avoid if we wish to arrive at a good result. First, it is necessary that the carpet should be regarded in all its meanings; it is then necessary to adopt a radiating design, and to avoid those which comprise only one side.

Besides the distance of the eye at which it is always found, 3 to 4 feet about, forces us to reduce the scale of the design in order to be seen so near. It is also important that its surface

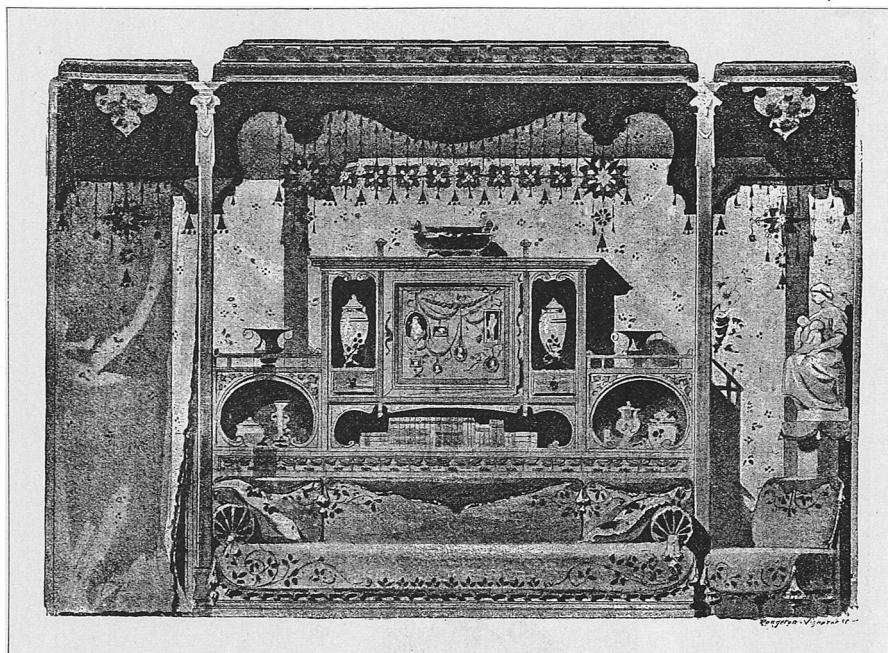


FIG. 55.—SIDE OF BOUDOIR, SHOWING DIVAN.

Some vases of flowers in a bronze support will enliven the window.

At the right we have figured one of the seats which go with the chimney-piece, and at the left a section of the divan.

In the second side, and in this one, we have indicated the electric lamps destined to light this room. We also give a detail on a larger scale. These lamps are ornamented with passementerie, the threads surrounding it fall down over the shade and end in crystals; for it is necessary to discard copper for our lamps, and to design no new thing in an old form. We have already seen gas installed in the holders intended for candles and oil lamps; we have objected to the tubes which are necessary to it, and the charms and ornaments of all sorts. Let us not fall again into the same error, let us not try to introduce electricity in a dress not made for it. To hold these hanging lamps the wires are sufficient, and in place of concealing them under heavy shields of bronze, let us see them in their easy gracefulness, without other ornamentation than fine hangings

appears flat, solid and well filled. As we avoid with care the mouldings and immodeled flowers; for nothing is so painful as to walk on a ground imitating reliefs and hollows; each of us have tried this disagreeable sensation, this sort of fear—placing the foot on one of the floors representing shaded cubes.

We have tried to conform to this program in composing our design. A border of intertwinings surround the panels, disposed according to the plan of the room, and filled with chrysanthemum flowers treated with a somewhat geometric and conventional fashion, in order to remove all idea of relief. The spaces between the flowers are filled with leaves of the same plant. The dominant colors in this carpet should be otter, old gold, clear gray and a shade of copper red for the flowers.

It remains to describe the ceiling, shown in Fig. 59. Like the carpet, it needs to be seen from all points of the room, except in a bed chamber, where the composition may be oriented with regard to the bed. Radiating ideas are then the best to choose. But it will not always be the same distance from the

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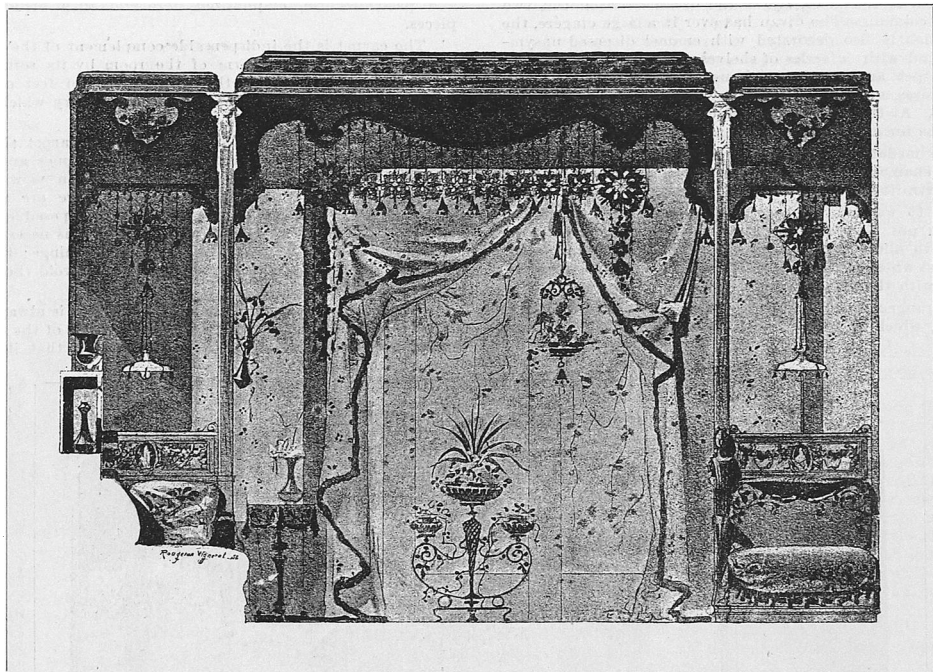


FIG. 56.—SIDE OF BOUDOIR, SHOWING WINDOW.

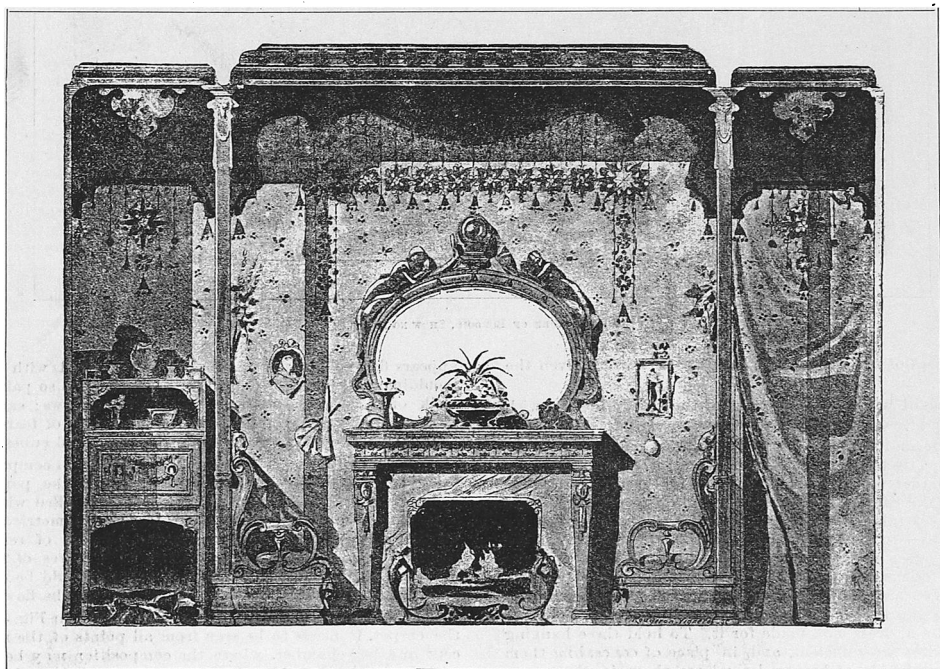


FIG. 57.—SIDE OF BOUDOIR, SHOWING MANTEL-PIECE.

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eye, its distance varying with the height of the rooms. The first care to take will be, consequently, to observe the height before making the scale of the ornaments and figures which we will design. That which we have composed is of the same material as the walls. The depressions formed between the beams are ornamented with passementerie, matching those of the lambrequins; some light embroidered vines on the satin would break the too geometric arrangement of the rosettes.

We have just sketched a type of boudoir; we would undoubtedly lessen the severity by using new means of the present time; and in employing with skill the electric lamps and colored glasses we will introduce certainly a marvellous tone in the chosen decoration.

To this end we will modify the arrangement of the ceiling, for example, and in place of treating it with a material which will darken it, we will render it luminous. The rosettes would then be formed by sections of Venetian glass enclosing lamps. The central part will be transformed into a glass setting composed of those American glasses, true artificial gems, the brilliancy of which is comparable to that of rubies and emeralds.

DECORATIVE NOTES.

THERE is little to chronicle that is novel so far as canvas embroidery is concerned, the main variety in this material being found in the disposal, and coloring of the thicker stripes, which are now alternated with those of the ordinary canvas. One very handsome make has lengthwise bands of the usual kind, intermixed with lines of insertion, which appear made of very coarse point or Honiton lace braid. This fabric is well suited for chairbacks, which are always more or less in fashion.

THOSE who are about to reupholster their furniture should try the effect of golden brown corduroy velveteen, which on the coverings of seats wears extremely well.

ONE of the beauties of the frieze is the delicate, cloudy background into which the flowers merge, giving an idea of place, as well as atmosphere.

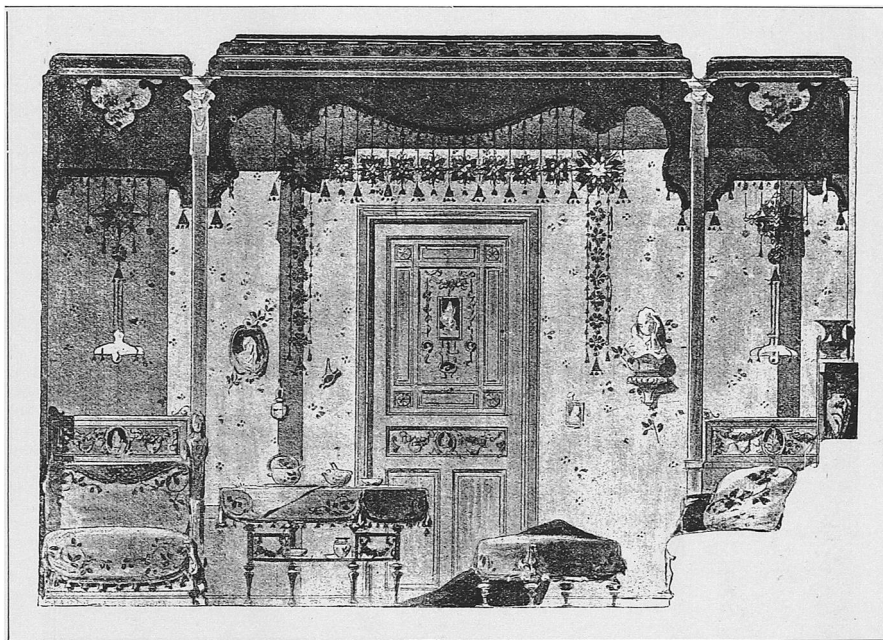


FIG. 58.—SIDE OF BOUDOIR, SHOWING ENTRANCE DOOR.

We will obtain from this setting, by electricity, a ceiling completely luminous, which at present we would get with gas difficultly, and at price of great and often dangerous heat.

The hangings lighted by the changing lights, sent from invisible reflectors, would take on varying reflections and magic aspects. By the use of light materials, such as muslin, or tulle, interspersed with metallic spangles, we will produce effect analogous even to those of luminous fountains.

It will be sufficient to have several colored glasses to obtain this result, and by the combination of colors and tones of infinite variety, the interior of the room will take at our will the changing aspects of the kaleidoscope.

(To be continued.)

A delightful hall decoration consists in covering the walls with chintzes in tints of pale green and pinky terra cotta. There can be a dado of cream matting. A Moorish arch with a little drapery is a great improvement to the hallway. All the wood-work can be painted a pale green, and the doors and walls an ivory tint. The stairs should have a terra cotta Brussels carpet, and the hall could be covered with dark red linoleum, with a good rug over the centre.

A flock paper is a good idea, which should be painted either a warm ivory or brown, to give the effect of carved wood-work. A wall filling of paper, bearing a large acanthus scroll in tints of terra cotta, and the scroll frieze in amaglypta, wiped down to old ivory, would make a charming decoration. The wood-work should be painted a cream color.

HEARD ROUND THE GLOBE.—The rumble of the Empire State Express, the New York Central's fastest train in the world, is heard round the Globe.

THE parlor in a bachelor's suite of rooms has the ceiling frescoed in a plain light shade resembling canary, in the center

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of which is a large bunch of different flowers. The frieze is of light blue and white in a geometrical design, while the walls are done in the same shade as the ceiling. The floor is of polished wood over which is thrown a rug, with gobelin blue as the predominating color. A feature of this room is the mantel, which has the frame work in polished oak and the fire-place in polished antique brass, draped with an exquisite scarf of light blue canton silk. In one corner stands an ebony piano, on which are placed some rare pieces of bronze statuary and some plants in beautiful jardinières. The walls are hung with pictures by eminent artists in frames of oak. A large porcelain painted plaque, in a massive frame of oxidized silver exquisitely

It is a pretty notion to use damask of the finest quality for teacloths and serviettes, and, indeed, some of these might readily be mistaken for silk brocade, so highly finished are they. In some cases the pattern of the damask itself is outlined with embroidery, executed with a single strand of filoselle; in others no notice is taken of the design of the material, but an embroidered pattern is placed upon it much in the style of the brocade embroidery which appeared last season. The two patterns have a better effect when they are somewhat similar in general plan than when they are totally distinct; that in the background should in reality be like a faint echo or reflection of the other.

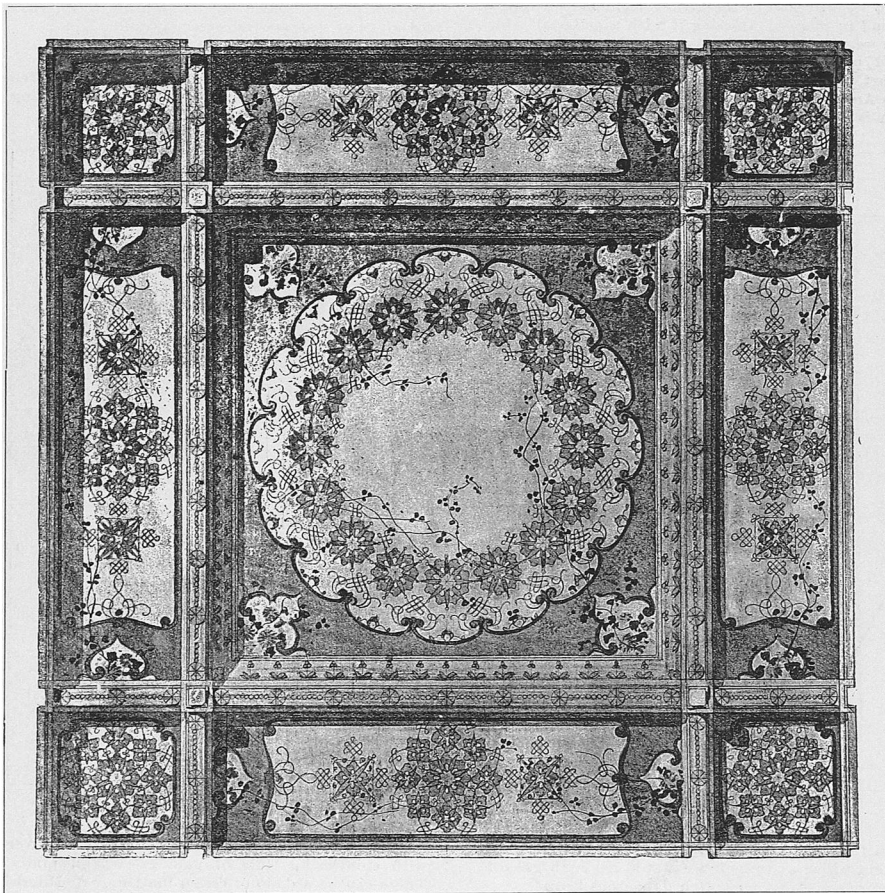


FIG. 59.—CEILING OF BOUDOIR.

sets off the north wall. The window draperies are of light silk. From the entrances of the various rooms hang Japanese bead curtains on one side, and on the other gobelin blue silk brocade curtains.

BENGAL satin is a beautiful stuff. Its colors are delicate and the gleam of the fabric resembles the quiver of mercury. Agra gauze is a gossamer fabric, transparent as veiling and light as cobweb, yet both firm and strong. For those who desire a fabric giving a maximum of effect at a minimum of cost, there are Arab tapestries with all the intricacies of Eastern patterns, usually ranged in stripes with running patterns thereon.

MOORISH influence is charming in the country house. One conjures up at the name cool, flashing fountains in the midst of the salons, airy galleries and arcades and lattices cut with interlacing figures that entice the eye in a dreamy wandering in and out in lines leading nowhither.

A beautiful table cloth is made of alternate stripes of lace and drawn work laid over a cover of pale green silk. This cloth may be used with great effect at dinner.

RATTAN furniture has the advantage of lightness, allowing of chairs and tables being easily moved in warm weather from apartments to verandas and lawns.